



Faculty of Applied and Creative Arts

**A STUDY OF COLORING TECHNIQUES IN PORTRAIT PAINTING  
BASED ON A COMPARATIVE ANALYSIS OF SELECTED PAINTERS**

YAO DAAN

Bachelors of Applied Arts with Honours

2016

**A STUDY OF COLORING TECHNIQUES IN PORTRAIT PAINTING BASED ON A  
COMPARATIVE ANALYSIS OF SELECTED PAINTERS**

YAO DAAN

This project is one of the requirements in for the conferment Bachelor Degree in Applied Arts  
with Honours

Faculty of Applied and Creative Arts  
UNIVERSITI MALAYSIA SARAWAK

2016

UNIVERSITI MALAYSIA SARAWAK

Grade: \_\_\_\_\_

Please tick (✓)

Final Year Project Report

☒

Masters

☐

PhD

☐

**DECLARATION OF ORIGINAL WORK**

*This declaration is made on the 8<sup>th</sup> of June 2016.*

**Student's Declaration:**

*I, YAO DAAN (40290) from FACULTY OF APPLIED AND CREATIVE ARTS hereby declare that the work entitled A STUDY OF COLORING TECHNIQUES IN PORTRAIT PAINTING BASED ON A COMPARATIVE ANALYSIS OF SELECTED PAINTERS is my original work. I have not copied from any other students' work or from any other sources except where due reference or acknowledgement is made explicitly in the text, nor has any part been written for me by another person.*

*Daan Yoo*

YAO DAAN (40290)

*8/6/2016.*

Date Submitted

**Supervisor's Declaration:**

*I, DR. YAKUP MOHD RAFEE hereby certifies that the work entitled A STUDY OF COLORING TECHNIQUES IN PORTRAIT PAINTING BASED ON A COMPARATIVE ANALYSIS OF SELECTED PAINTERS prepared by the above named student, and was submitted to the "FACULTY" as a \* partial/full fulfillment for the conferment of BACHELOR OF APPLIED ARTS WITH HONOURS (FINE ARTS), and the aforementioned work, to the best of my knowledge, is the said student's work.*

Received for examination by:

(DR. YAKUP MOHD RAFEE)

*Yakup Mohd Rafee*

Date:

*8/6/2016*



I declare that Project/Thesis is classified as (Please tick (✓) :

- ☐ **CONFIDENTIAL** (Contains confidential information under the Official Secret Act 1972)\*
- ☐ **RESTRICTED** (Contains restricted information as specified by the organization where research was done)\*
- ☒ **OPEN ACCESS**

#### Validation of Project/Thesis

I therefore duly affirm with free consent and willingly declare that this said Project/Thesis shall be placed officially in the Centre for Academic Information Services with the abiding interest and rights as follows:

- This Project/Thesis is the sole legal property of University Malaysia Sarawak (UNIMAS).
- The Centre for Academic Information Services has the lawful right to make copies for the purpose of academic and research only and not for other purpose.
- The Centre for Academic Information Services has the lawful right to digitalise the content for the Local Content Database.
- The Centre for Academic Information Services has the lawful right to make copies of the Project/Thesis for academic exchange between Higher Learning Institute.
- No dispute or any claim shall arise from the student itself neither third party on this Project/Thesis once it becomes the sole property of UNIMAS.
- This Project/Thesis or any material, data and information related to it shall not be distributed, published or disclosed to any party by the student except with UNIMAS permission.

Student signature Dawn Yoo  
(Date: 8/6/2016 )

Supervisor signature: [Signature]

(Date: 8/6/2016)

Current Address:

UNIVERSITI MALAYSIA SARAWAK 94300 KOTA SAMARAHAN, SARAWAK.

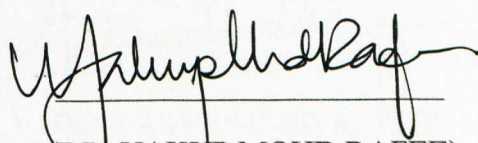
Notes: \* If the Project/Thesis is **CONFIDENTIAL** or **RESTRICTED**, please attach together as annexure a letter from the organisation with the period and reasons of confidentiality and restriction.

[The instrument is duly prepared by The Centre for Academic Information Services]

## DECLARATION

Project entitled **A STUDY OF COLORING TECHNIQUES IN PORTRAIT PAINTING BASED ON A COMPARATIVE ANALYSIS OF SELECTED PAINTERS** is prepared by **YAO DAAN** and submitted to Faculty of Applied and Creative Arts as a \* partial/full fulfillment for the conferment of **BACHELOR OF APPLIED ARTS WITH HONOURS (FINE ARTS)**.

Accepted and examined by:

  
(DR. YAKUP MOHD RAFEE)

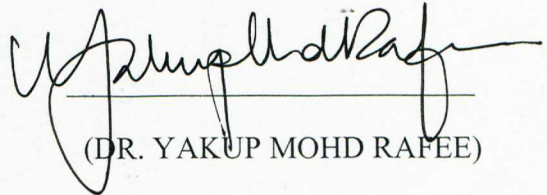
Date: 8/6/2016

---

### VERIFICATION

I, YAO DAAN hereby declared accompanied by thesis entitled **A STUDY OF COLORING TECHNIQUES IN PORTRAIT PAINTING BASED ON A COMPARATIVE ANALYSIS OF SELECTED PAINTERS** a \* partial/full fulfillment for the conferment of **BACHELOR OF APPLIED ARTS WITH HONOURS (FINE ARTS)** accepted.

Certified by:



---

(DR. YAKUP MOHD RAFEE)

Supervisor

## APPRECIATION

In the name of God the Most Gracious and the Most Merciful, all thanks to the Divine with His blessings and favors bestowed time and energy I can also complete the task successfully.

In this column I would like to take this opportunity to express my gratitude and appreciation to the lecturer namely Dr. Yakup Mohd Rafee for his contribution in terms of ideas. All his efforts and commitment helps pave the deadlock of ideas. May God, the only one who can reply to all his good deeds.

Next, I also want to thank my university who gave me facilities for completing the task. They have all the facilities needed and give undivided moral support until I managed to fulfill this task.

Appreciation and gratitude also goes to my course mates whose ideas and opinions as well as constructive criticism has been helpful to me to apply in this final year project. In addition, my deepest gratitude is also for the parties involved directly or indirectly in completing this task. I wish your contribution to be blessed by God. Any help you stretched is very much appreciated because without the help and support of yours, this study may not be executed.



## ABSTRACT

In this research, researcher will research how to reconstruct the bridge between portrait painting and color expression that applies different techniques. This research begins to organize a large number of research and analysis. Researcher which is I, after a lot of researches on three artists' painting techniques of color composition skills, in-depth analysis of the relationship between color and light, and why different times result in different colors, what methods such patterns use and what kinds of emotion produced by different techniques. Here I will use the artists' perception and understanding of painting portraits to demonstrate research results. At the same time I will present similarities and differences by comparing the features of the three painters' painting techniques in grid arrangements. In the beginning of this research, it was done through literature reviews in order to reveal the issues, techniques and problems of visual art generally. Subsequently, this research discusses the techniques of oil painting. In this method, it will be divided into books, internet references, observation and experiment.



## **TABLE OF CONTENTS**

CHAPTER 1 RESEARCH SUBJECT .....	1
1.0 INTRODUCTION .....	1
1.1 Background.....	1
1.1.1 Portrait painting.....	2
1.1.2 Color temperature .....	2
1.1.3 Composition.....	3
1.1.4 Techniques.....	3
1.2 Problem Statement.....	5
1.3 Objective of the Research.....	6
1.4 Research Questions.....	6
CHAPTER 2 .....	7
LITERATURE REVIEW.....	7
2.0 INTRODUCTION .....	7
2.1 Color .....	7
2.2 Composition.....	10
2.3 Techniques .....	12
CHAPTER 3 .....	15
RESEARCH METHODOLOGY .....	15
3.0 INTRODUCTION .....	15
3.1 Primary source.....	15
3.1.1 Observation.....	15

3.2	Secondary Source .....	16
3.3	Tertiary Source.....	16
	DATA ANALYSIS .....	17
4.0	INTRODUCTION .....	17
4.1	Color in character of portrait .....	17
4.1.1	Changes on Skin Color .....	17
4.1.1.1	Practice based Research by Zhaoming Wu.....	18
4.1.1.2	Practice based Research by Everett Raymond Kinstler.....	19
4.1.1.3	Study of the Angle of Light on Jin Shangyi .....	20
4.1.2.1.2	The Influence of Light on Colors 2 by Zhaoming Wu .....	22
4.1.2.1.3	The Influence of Light on Colors 3 by Zhaoming Wu .....	22
4.1.2.2	The Influence of Light on Colors 1 by Everett Raymond Kinstler .....	23
4.1.2.2.1	The Influence of Light on Colors 2 by Everett Raymond Kinstler .....	23
4.1.2.3	The Influence of Light on Colors 1 by Jin Shangyi.....	24
4.1.2.3.1	The Influence of Light on Colors 2 by Jin Shangyi.....	25
4.1.3	The Relationship between cool and warm colors.....	26
4.1.3.1	Practice based Research on Zhaoming Wu art work .....	27
4.1.3.2	Study on Warm and Cool Colors 1by Everett Raymond Kinstler .....	28
4.1.3.2.1	Study on Warm and Cool Colors 2 by Everett Raymond Kinstler .....	28
4.1.3.3	Study on Warm and Cool Colors 1 by Jin Shangyi .....	29
4.1.4	Color expression of emotions .....	30
4.1.4.1	Color expression of emotions by Jin Shangyi .....	30
4.2	Techniques of Portrait Painting on Characters .....	35
4.2.1	Techniques of Portrait Painting.....	35
4.2.1.1	Study techniques of angle on Jin Shangyi .....	36
4.2.1.2	Practice based Research on Zhaoming Wu art work .....	37
4.2.1.3	Study on techniques of Zhaoming Wu.....	38
4.2.1.4	Practice based Research on Everett Raymond Kinstler.....	39
4.2.2	Table of summary .....	41
4.3	COMPOSITION SKILLS OF PORTRAIT CHARACTER.....	43
4.3.1.1	Practice based Research 1 on Everett Raymond Kinstler.....	44
4.3.2	Study of Measurenent on Zhaoming Wu .....	45

4.3.2.1 Practice based Research on Zhaoming Wu.....	46
4.3.2.1.1 A typical diagram of the average adult human head.....	47
4.3.3 Conclusion .....	48
4.4 CONCLUSION OF CHAPTER.....	50
Chapter 5.....	51
PERSONAL ARTWORK.....	51
5.0 Introduction.....	51
5.1 Research Inspiration .....	51
5.2 Creative process of a portrait.....	52
5.2.1 The creative process.....	57
5.3 Conclusion .....	115
Reference .....	117
Book reference.....	117
Website reference.....	119



## **CHAPTER 1**

### **RESEARCH SUBJECT**

#### **1.0 INTRODUCTION**

In this research, researcher will research how to reconstruct the bridge between portrait painting and color expression that applies different techniques. In this research, the reference artists include Zhaoming Wu, Everett Raymond Kinstler and Guo Beiping.

In further research, researcher will use method of experiment, analysis and observation. Researcher will take some artists' artworks to do research and comparative analysis. In this process, researcher found out that there are many oil painting techniques which can create various color in artworks to be delivered to audiences.

The reference artists that researcher has chosen include Zhaoming Wu, Everett Raymond Kinstler, Guo Beiping, who have very deep insights for the expression of color. Researcher will imitate their painting techniques to increase the color expressions of oil painting.

In the end of the research, researcher will combine suitable techniques from the reference artists to produce artworks that include color expressions.

#### **1.1 Background**

Usually people use the objective existence of their surroundings, often is not so easy to attract the attention of the language, and rich subtle change in works of art, vivid and real light and

shadow can immediately aroused people's attention, and even emotional fluctuations, so as to arouse people's thinking and exploration to language. Oil painting after one hundred years of development, has become a type in the world today is very important. Oil painting have a strong expression and artistic effect, rich color change, transparent thick level contrast, boundless change brush strokes and the durability of solid. To summarize its technique characteristics and mining is the inevitable requirement of further development and prosperity of painting art

Painting now almost become about emotion, using the digital photography to present easily and everyone can simply press a button to see it. Emotion can be expressed by using subject matter, medium and technique. In painting, especially in oil painting, it is a very complex and demanding technique, medium and the ability to control the technique to success the expression.

#### 1.1.1 Portrait painting

Portrait painting is a painting of genre, where the purpose is to describe a human subject. The terminology 'portrait painting' can also depict the real painted portrait. Historically, portrait paintings have mostly memorialized the powerful and rich. Over time, however, today, portrait paintings are still commissioned by corporations, clubs, individuals, groups, and governments.

#### 1.1.2 Color temperature

*“Blue mountains are distant from us, and so cool colors seem to recede” – (J.W. von Goethe,*

1786).

The incipient artistic applications warm and cool emerge in the molding of light in Baroque landscape painting. The notion of a warm or cool colour contrast appears to have entered the artistic glossary during the eighteenth century. Warm and cold were to describe a variety of animal and physical qualities through the 18<sup>th</sup> century. Warm represented animation, exertion, ardent feeling or a complexion glowing with fever; cold express a lack of sociability, zeal, life vitality or force. There was a metaphorical "warmth" from which the artistic usage grew.

### 1.1.3 Composition

*"And after drawing comes composition. A well-composed painting is half done"* – (Pierre Bonnard, 1900)

Composition is the placement or layout of ingredients or visual elements in a work of art, as distinct from the subject of a work, without it, paintings visually fall apart. Detailed count of the composition before putting paint to surface will make your session more interesting, and conduce to the success of your painting.

### 1.1.4 Techniques

Direct oil painting is a style prevalent since the late 19th century in which the paint is applied opaquely to totally covering the earth. Painting commonly proceeds by stages, permit drying



between stages, but may be finished in the one session given the right techniques and scene. White is used throughout, plus thin washes in the reduce stages, but glazing is absent. The objective is a coherent and integrated statement, with all aspects closely worked in.

The great difficulty and challenges of pure direct painting is that the painter must be able to deal with all the problems of the picture at the same moment. For example if the artist is painting a head, when the chin is being painted, each stroke of color must be put on the canvas so that it states simultaneously the location, size, and shape of the chin; the modeling or volume of the chin; the color of the chin under the given circumstance of light; and the way the color unites with all the other colors surrounding it in the picture.

Be confident. Start with your biggest brush and finish with your smallest, and don't skimp on paint – load your brush with copious amounts of color. Use confident strokes. The whole point of every stroke counts.

Don't overwork an area. If you make a mistake, simply scrap the painting back to the canvas and start again. This will help you preserve the fresh, economical finish of true work.

## 1.2 Problem Statement

The relationship different techniques in oil painting and emotion produced.

Nineteenth-century technical literature on oil painting materials and practices shows that the search for and collection of the "facts" was underway in earnest at that time. By the end of the century, however, we find the optimism somewhat chastened: all the new chemical knowledge, all the new facts, still could not provide oil painters with any guarantees, once and for all, for the durability of their work. Nowadays, most of the painters always paint photos like paintings. Most of them use the glazing techniques in performing their artwork. On top of that, they did not try to explore some new techniques of paintings (Tony Smibert, 2014). Due to paintings have existed many decades ago, so the artists cannot make any changes on the paintings. They only try to explore paint on different mediums. Therefore the paintings cannot build more attraction to the audience (Bernaber, 2013).

The researcher found that the bridge between oil painting and emotion expression, should be a different techniques. Researcher will take some artist artwork to do research and comparative. In this process, researcher found out that there have many oil painting techniques can create the different emotions artwork deliver to the audiences.

### 1.3 Objective of the Research

- i. To identify the colors of portrait painting based on selected painters.
- ii. To analyze the relationship between oil painting techniques and colors that has been visualized.
- iii. To apply composition and coloring skills in enhancing people's proportion in personal artworks.

### 1.4 Research Questions

1. How to identify the colors of portrait painting?
2. How to analyze the techniques of direct painting and brush strokes to portray characters?
3. How to enhance the colors and people's proportion through composition skills in personal artworks?



## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.0 INTRODUCTION**

This literature review explores the three dominant themes of the research questions: thoughts about painting and color usage, oil painting techniques affect emotions to the audience and direct painting techniques. The main research object is about influential emotion artists. These artists include Zhaoming Wu, Everett Raymond Kinstler, and Guo Beiping, they had very deep insights for the expression of emotion.

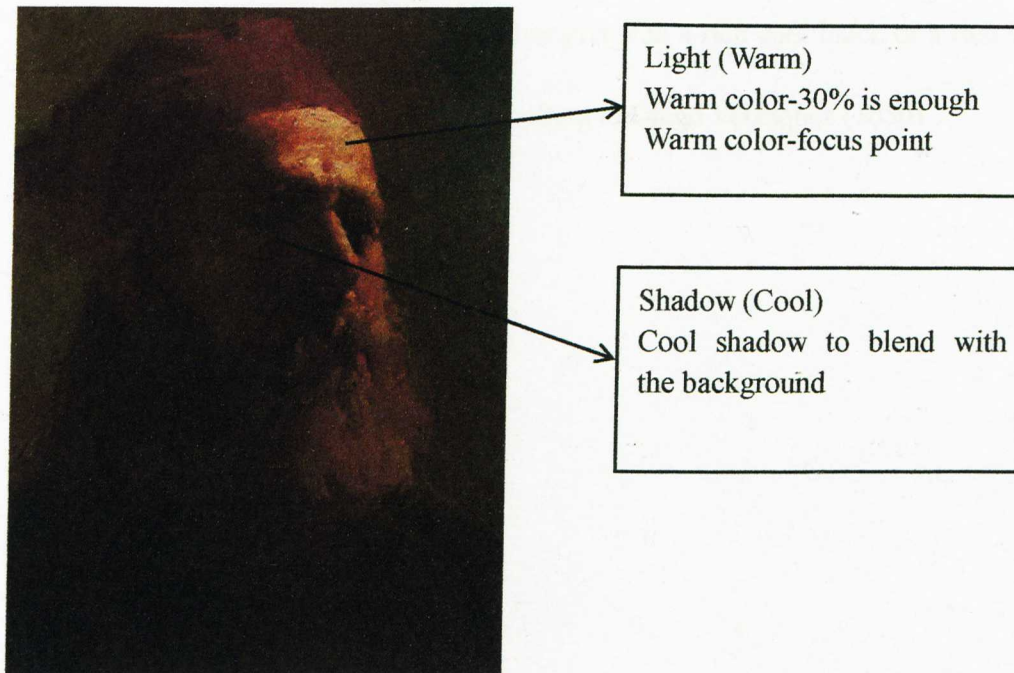
#### **2.1 Color**

According to Ben Lustenhouwer (1990), Background and foreground should have temperature interchange, with warm behind cool and vice versa all colors are cooled by adding warm and white when painted transparently over a lightness ground, on the other hand the range of apparently warm colours is larger than the range of cool.

Nevertheless, painting warm or cool which depends primarily on whether the painting style is landscape or not, and representational or not. Each situation should use warm or cool color contrasts in a different way.

In choosing the background color for a common background, or even one with certain background elements, deciding whether to go with colors that are similar, or colors that are reversed on the color wheels can make big comparisons in the entire mood of your portrait. Flesh tones, and many hair colors are on the warm side of the color wheel (yellow or orange or red), so similar colors would include similar warm colors. The corresponding (or near corresponding colors) would be the cool colors (green or blue or violet) (example painting of Zhaoming Wu (2008) is below:

### 2.1.1 Figure



"Rob with Red Scarf", 16" x 12" 1995

This artists use warm and cool colors to convey different feelings. Warm colors are supposed to make you feel warm, happy, cheerful and excited. Cool colors are supposed to make your feel calm, relaxed and even somber.

Zhaoming Wu is a master of color painting. Grays bind together the bright, intense color

notes. A large area of neutral gray or a neutralized color as a background can unify clashing contrasts of color. Wu's production is split between sensual figure paintings and Romantic-inspired landscapes. The artist credits a combination of 19th-century French, Spanish, Italian, and Russian influences in the development of his individual style. Though, it is the preeminence of color the color harmonies are essential to the sentiment communicated in these works. Wu believes that every color holds a specific meaning, and in his paintings, colors serve as vehicles to convey the artist's emotion. They allow the artist freedom and creativity that transcend observed reality.

Avoid using pure black or pure white in painting. A better way of getting black is by mixing green and alizarin crimson. This will either give you a rich cool black or a rich warm that has much more depth than a flat black would (According to Diego Velázquez (1650))



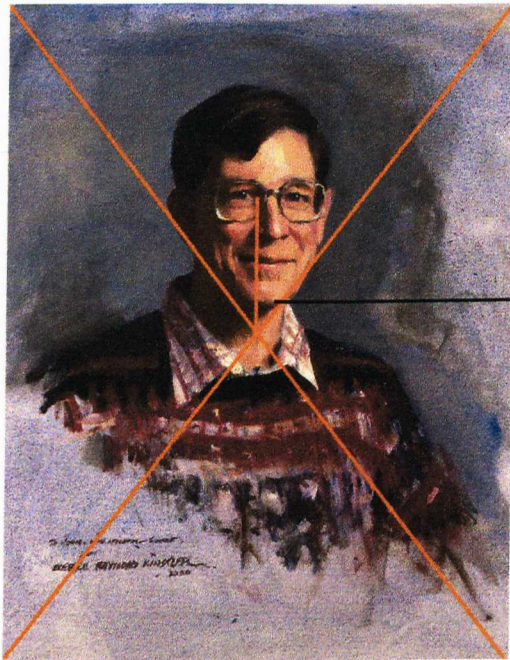
## 2.2 Composition

According to Everett Raymond Kinstler (1960) He stressed that an artist should not become overly reliant on photographs; rather, he should attempt to achieve simplicity in painting.

According to L. Diane Johnson (1996), you should have a focal point or strong center of interest. Use the other features in your painting, flowers, sky, and trees, to keep and lead the viewer coming back to the focal point. Suggestions would be to place the chin no lower than the center of the canvas. On the other hand doing this will also create a sense of depth and space in your painting. For portraits with a slight head turn only, the inside corner of the closer eye would be placed in the center of the paper.

Everett Raymond Kinstler is successful as a portrait artist. He has painted a few U.S. Presidents, cabinet officers, captains of industry, scholars, and American icons than any other painter. His renderings of Presidents Gerald Ford and Ronald Reagan are their official White House portraits. Researcher will imitate his painting composition techniques to increase the emotional expression of oil painting.

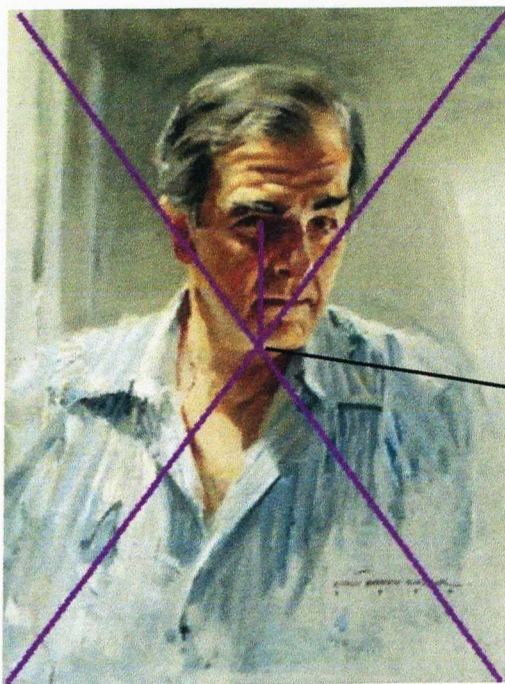
### 2.2.1 Figure



The chin is no lower than the center of the canvas.

John Hickenlooper 24" x 30" 2000

### 2.2.2 Figure



For portraits with a slight head turn only, the inside corner of the closer eye would be placed in the center of the paper.

Self portrait 25" x 30" 1993



On the portrait of “eye line” is at the  $\frac{1}{2}$  height measurement. Finding the “eye line” will be one of the first things because we need try to establish when we measure. Measurement “A” – The length of the forehead (hairline to eyebrows), eyebrows to bottom of nose, and nose to bottom of chin are important measurements and are approximately equal. This is supported by Michelangelo (1504)

### 2.3 Techniques

According to Norman Rockwell (1946) thickly applied paint will hold its shape, so it is important to pay attention to the direction, width, and length of the marks you are making. At the end of every stroke, look to see if any underlying color has been picked up by the brush; if so, wipe the brush free of the unwanted color, recharge the brush with the new color, and then make the next stroke. This is supported by Aaron Robinson (1869)

Guo Beiping is contemporary Chinese oil painting home deep inner essence of western oil painting artists. His oil painting art is realistic, but also has depth of abstract expressive; both rooted in realism and idealism feelings with deep human nature. His painting is characterized by bold, expressive brushwork and a painterly. As an important performance of oil painting language, the strokes that have been used in the painting play an important role in express the meaning of art. This phenomenon shows that oil painting strokes actually can be concluded that they are the essences of painting. No matter how many years passed by, from the history of the oil painting history, researcher found out that strokes actually also represent the beauty of the painting. From the single



stroke to the compound, it is not only representative but it also represent the mind or emotion of the artist. As conclusion, the strokes of the oil painting actually also provoke the emotion of the artist.

According to Norman Rockwell (1946), to work wet-on-wet without blending the lower color into the new color being applied, use a soft brush and apply paint with a light touch. If you don't accomplish in creating the appearance of brushstrokes that you want, use your putty knife to scrape the color off and try again. On the other hand The Direct way of painting be different from both the Venetian method and Flemish in that it requires no under painting and beforehand drawing, and is ideally have completed in one sitting with one layer of paint.

### 2.3.1 Figure



Light reflection  
is not only off of  
the paints

Smaller brush  
strokes will  
represent objects  
closer in the  
foreground

Guo Beiping 26" x 26" 2005

Generally the body and highlights of the painting are done in opaque paint layers, the light reflection is not only off of the paints; but also highly effect by the texture of the brushstrokes. Note